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which do not suit good teachers. Such teachers will find this book just what they want.

Jean Lasalle is not to return to this country next season, and, with perhaps one exception, he will not be likely to undertake other operatic engagements. One of his objects in coming to the United States this year, according to the *SM*, was to make certain arrangements with the Kimball Company, and he manufactures near Paris. During the year of his retirement from the stage he devoted most of his time to the management of this business, and he expects to return to it when he goes back to France. His management of a situation in Paris is well known from Paris. Lasalle has always been noted as a man of excellent business instincts, and as soon as he had become prosperous he made a number of fortunate investments in Paris real estate. In addition to his business he has a large library which he has been asked by Miss Cosima Wagner to sing at Bayreuth, and he means now that in the year intervening before the festival at which he wants to sing he will be able to go to Germany and partake of which he may appear.

He regards this as the most satisfactory way of bringing his career to a close. Lasalle has never received in this country the appreciation to which he was accustomed in Europe, and he has a strong desire to be responsible for his present determination not to come back.

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Attention has been called to the strange coincidence in the names of those connected with the Opera Company who have died this season. The letter "y" proving, it would seem, quite as fatal as the letter "a" in 1896, the following names all having that termination: Miss Khatz, Mrs. Heywood, William Steinway (Pres'nt of the Stock Company), Gotay (Jean de Reszke's valet), and Castlemarey.

How beautiful a period in a young artist's life is that when, untroubled by thought of time or fame, he lives for his ideal only : willing to sacrifice everything to his art, treating the smallest details with the greatest care.—*Woman*.

Musico is never stationary : successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the ideal.—*Franz Listz*.

Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture.—*Goethe*.

CRYSTAL WATER has taken a widespread hold upon the drinking public, and it augurs well for the path he has chosen. It is so refreshing, so delicious, so impure water. Filters and such means may clarify water, but absolute purity is found only in Crystal Water, which is now, fortunately, to be had at any grocer's or druggist's. This water is made at Chanhassen, Minn., by Frank C. Townsend, who also make such healthful summer drinks as Crystal Ginger Ale, the finest and most aromatic ginger ale in the world. Chrystalites, the most delicious sparkling of mineral waters, splendid at banquets, and put up in quart or pint cases; Crystal Lithia, both still and sparkling; and Crystal Seltzer and Viehy.

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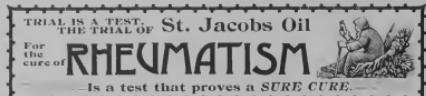
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SIXTH, OLIVE AND LOCUST.

The following from Wm. Hy. Griffith, M. D., L. R. C. P. Edin., L. R. C. S. Edin., L. F. P. S. Glas., who writes from London, England, July 24th, 1896, will also be of interest in this connection: "I consider antikamnia to be a most valuable remedy for dysmenorrhoea. The lady to whom I am giving it has had antikamnia has never been free from pain at the periods. She was always obliged to take it to her bed for the first day, but since taking the antikamnia she has been perfectly free from pain. She is nearly eight years old, and since she was six years old her mother has tried everything for her. I shall always prescribe antikamnia tablets in cases of spasmodic dysmenorrhoea. Two five grain tablets, crushed, taken every two hours, until eight are taken, invariably give the desired relief."

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J. Raff,

Giocoso.

The image shows a page of musical notation for a piano, consisting of five staves. The top staff is in G major, indicated by a treble clef and a key signature of one sharp. The second staff is in A major, indicated by a bass clef and a key signature of one sharp. The third staff is in G major, indicated by a treble clef and a key signature of one sharp. The fourth staff is in A major, indicated by a bass clef and a key signature of one sharp. The fifth staff is in G major, indicated by a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Various dynamics are indicated, such as 'f' (fortissimo), 'p' (pianissimo), and 's' (sforzando). There are also several grace notes and slurs. The page number '8' is located at the top left. The bottom right corner of the page contains the word 'Ped.' (pedal) with a small arrow pointing to the right.

8..... 7.

1425-7

Sheet music for piano, page 8, featuring five staves of musical notation. The music is in 2/4 time and includes the following staves:

- Staff 1 (Treble): Starts with a dynamic *p*, followed by a series of eighth-note chords and a melodic line.
- Staff 2 (Bass): Features a bass line with eighth-note chords and a dynamic *mf*.
- Staff 3 (Treble): Shows a melodic line with eighth-note chords and a dynamic *mf*.
- Staff 4 (Bass): Features a bass line with eighth-note chords and a dynamic *mf*.
- Staff 5 (Treble): Shows a melodic line with eighth-note chords and a dynamic *mf*.

Measure 8 begins with a dynamic *p*. The music then transitions through measures 1 through 7, with various dynamics including *p*, *mf*, *f*, and *ff*. Measure 8 concludes with a dynamic *p* and a tempo marking of *ff*.

Page number 8 is located at the top left of the first staff. Measure numbers 1 through 8 are placed above the staves. Measure 8 is marked with a double bar line and a repeat sign. The tempo is indicated as *ff* at the end of the page.

con anima.

Presto.

QUEEN OF THE BALL.

POLKA BRILLANTE.

Tempo di Polka $\text{d} = 138$.

Fritz Spindler Op. III.

Sheet music for piano, page 3, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 1487-4. The notation includes various dynamics (e.g., *f*, *p*, *ff*, *ff*), fingerings (e.g., 1, 2, 3, 4, 5), and pedaling instructions (e.g., *Ped.*, *Ped. **). The music is divided into sections by measure numbers (e.g., 5, 6, 7, 8) and includes a '2nd time' section. The piano keys are shown with black and white notes, and the music is presented in a standard musical staff format.

1487-4

4

f

p

f

p

f

p

dim.

f

p

f

p

accelerando.

1487 - 4

ROBIN RED BREAST.

WALTZ.

3

Notes marked with an arrow must be struck from the wrist.

Lively. $d = 80$.

CARL SIDUS.

4

(Key of E)

N.B.

5

(Key of B)

3

5

5

N.B. Notice carefully the change of fingering.



THE LITTLE TRUMPETER.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. $\text{J.}=100.$

1654-3

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THE JOLLY BLACKSMITHS.

Caprice Caractéristique.

Giocoso. (Lively.) ♩ - 14.

Secondo

Jean Paul.



THE JOLLY BLACKSMITHS.

3

Caprice Caractéristique.

Jean Paul.

Gioioso. (Lively) ♦ - 144.

Primo.

8

8

8

1 2

Secondo.

The image shows a page of sheet music for piano, consisting of four staves. The top two staves are in bass clef, and the bottom two are in treble clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated, such as *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *ffz* (fortississimo). Articulations include *sfz* (sforzando), *sf* (sforzando), and *ped.* (pedal). Performance instructions like *cres.* (crescendo) and *decres.* (decrescendo) are also present. The music includes a mix of eighth and sixteenth note patterns, with some measures featuring grace notes and slurs.

Primo.

5

8

8

355 - 12

6 CHORUS. It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.

Secondo.

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest

ff Trombone Solo.

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest

blows! Keep time, time, time, All in joy-ful chorus sing, Keep time, time, time,

ff *cres.*

Make the anvils ring. Cares fly like sparks 'Neath the hammer's ring-ing stroke;

fz

Sing gay as larks And let oth-ers croak! Strike strike for toil

ff

Makes the jolly blacksmith free, Sing, sing, for toil Is the life of glee.

cres.

355 - 12

Anvils.

Primo.

7





Up, men, and strike! While the heated



ir - on glows Up, men, and strike, Strong and honest blows! Keep time, time, time,



All in joy-ful chorus sing, Keep time, time, time, Make the anvils ring.



or thus.

8

9

10

11

12

355 - 12

Secondo.

Primo.

11

The image shows a page of a musical score for piano, divided into two parts: Primo (top) and Secondo (bottom). The Primo part consists of two staves, and the Secondo part consists of two staves. The music is in common time. The Primo part starts with a dynamic of f and a tempo of 120 . The Secondo part starts with a dynamic of p and a tempo of 108 . The score includes various dynamics such as f , p , mf , ff , and ffz . Pedaling instructions like "Ped." and "Ped. \ast " are present. Fingerings are indicated above the notes, and measure numbers 1 through 12 are visible at the bottom of the page.

Secondo.

The image shows four staves of musical notation for piano, likely from a piece by Liszt. The notation is complex, featuring sixteenth-note patterns, sustained notes, and various dynamics such as *mf*, *ff*, and *ffz*. Performance instructions like "Ped." and "Ped. *" are placed under specific notes. The music is divided into measures by vertical bar lines, and the overall style is characteristic of Liszt's virtuosic piano music.

Primo,

13

The image shows a page of sheet music for piano. It consists of two staves. The left staff is in common time and the right staff is in 2/4 time. The music is primarily in G major. Measures 1-4 show a series of eighth-note chords with various pedaling (Ped.) and dynamic (ff, f, ff) markings. Measures 5-8 continue this pattern. Measures 9-12 show a similar sequence. Measures 13-16 show a final sequence. The music is highly rhythmic and dynamic, with frequent changes in tempo and dynamics indicated by the pedaling and markings.

COME HOME, SWEETHEART.

(LIEBCHEN KOMM HEIM.)

Translation by H. Hartmann.

Words by Mrs. N. K. Elliott.

Music by Charles Kunkel.

Moderato. ♩ = 112.



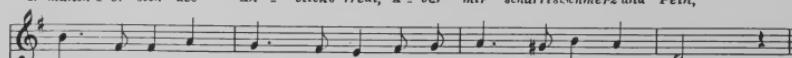
3. Komm heim, mein Lieb', komm doch zu_rück, Nimmer solst du hin_fort geh'n, Denn
 2. Der Mond, der fern im Wes_ten steigt, Hüllt sein Haupt in Gram_es Flor; Des
 1. Vom Her_de loh't die Flam_me heut' In die Nacht mit warm_em Schein Und



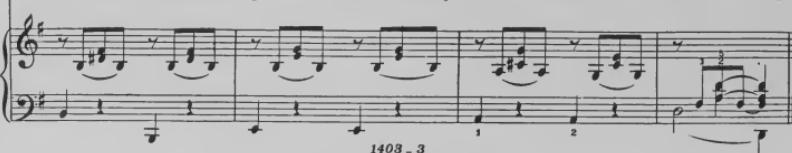
1. The fireburns on the hearth to_night, With a warm and glow_ing cheer, To
 2. The moonthatlights the west_ern sky, Dips so low her head in grief, The
 3. Come homesweetheart,come home to_me, You should not re_main a_away, For



3. ach, nur du be_dingst mein Glück Seit ich dich zu_ersl ge_sehn,
 2. Vög_leins sü_sse Wel_se schweigt Und mein Herz zieht nichts em_ por,
 1. manch_ er sich des An_blicks freut, A_ber mir schafft's Schmerz und Pein,



1. oth_ers 'tis a pleas_ant sight, But to me the home is drear.
 2. birds no lon_ger lin_ger nigh, Nothing brings my heart re_lief.
 3. aye my life's bound up in thee, Since my hand in thine I laid.



1408 - 3

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Seit - dem ich dich ge - sehn.
Mein Herz zieht nichts em - por.
Mtr schafft es Schmerz und Pein.

Mein Lieb' o zög' - re
Ein Schau - er durch ndch
Die Ster - ne löschen

1. The home is cold and drear.
2. And noth ing brings re - lief.
3. My hand in thine I laid.

The sun has hid his
A chill runs through my
Sweet heart do not de -

nicht;
schießt
aus, Die Welt wird grau und alt
Mit mei - - neu Schmerz ver - - eint;
Die Sonn sank nie - der - wärts

Vom
Der
Sag'

1. face,
2. veins,
3. lay,

The stars no lon - ger shine, Oh!
That makes me start with pain; Out
The world is grow - ing gray, With

Schat - - ten um das Licht,
Re - - gen drau - esen gtest,
hat die Er - - de nicht

Wird dun - - kel öd' und
Um nichts die Thrä - ne
Ein etn - - zig, ein - - zig

1. tell me where up - - on
2. in the night it rains,
3. gloom that hides the day,

This Globe there is the
But all my bit - - ter
There is no light 'tis

3. kalt Seit mir's an Dir ge - bricht. Komm
 2. füsst, Ich hab' um sonst ge - weint: Komm
 1. Herz, Das lie bend zu mir spricht: Komm

POINTS IN MUSIC TEACHING.

While there is nothing new in the following, from the *British Musician*, the maxims set forth for the teacher's guidance are well put and apply to tutors in all departments of music, and they are worth preserving.

The key to success in music teaching is to do instead of to theorize; written or oral explanations have their uses, but practical demonstration is better.

Having a general idea of a piece of music play it to the pupil—your performance is worth all the explanations that were ever spoken or written.

Translating your thoughts into practice, show how a singer differs from an actress, how an emotion of joy differs from an emotion of pain.

To bestow correct expression, not merely the pianos and forte, ralentados and accelerandos, but phrasing, rhythmical feeling and accentuation have to be noted, and need all the care of both expression and teacher.

The art of accompanying soloists is very difficult and many otherwise fine musicians of talent and good standing come to grief through it. Good practice is to have the student play along with the teacher playing a solo in different styles; then, when the student is then prepared to fall in with any conception felt by the soloist, should they be called upon to accompany a stringer.

Before playing a piece of music before a hand, the teacher should study it there, namely, make a mental (or, better still, a pencil) note of points where the pupils are likely to come to grief, and so be prepared to show them how to get over their difficulties.

No two pupils can be treated absolutely alike, either in a purely technical or musical sense. The teacher has to think out the artistic path for each pupil, and lead him or show him the way through it. This requires thought, and the expenditure of mental and physical energy.

Teaching is nerve work. A vast amount of mental energy is constantly being expended, not only during teaching hours, but in the hours of private study and thought, which must daily be done.

The value of the services of a music teacher, says an exchange, depends largely upon the suggestions which she may be able to give her pupils. Almost any person can teach solely from text; but the teacher who from great knowledge, experience, contact, comparison and observation, can make practical suggestions, will knock the persons' mous; whether the pupils benefit by them, depends largely upon the readiness with which they receive them.

It is not enough that the teacher should know the notes, how to sound them, and manipulate the keys. She should be posted on all the elements which go to make music the universal language of mankind—the divine art. This can be secured only by studying, comparing, scrutinizing, and observing.

Above all, don't forget to exercise continually the crowning habit of cheerfulness. It is catching, interesting, and elevating. It will grace your person; it will add a charm to the technical work of the pupil. And its possession costs nothing.

Alexander Dreyshock told the following anecdote of himself, the celebrated Russian composer:

Henselt used to come every summer to Dresden, where some of his wife's relatives lived. One day Dreyshock, going to call upon him, heard him play in a very amateurish way a piece of his own. He went to the stairs and waited a long time for the playing to be through. He said that in fullness, sweetness of tone, and in beauty of phrasing, it surpassed any, that he had ever heard in his life, and he was particularly struck with the beauty of the ideas, the originality, the gushing beauty, the warmth, that was warmly welcomed. Full of curiosity, he asked him what he had been playing as he came in. Whereupon he answered that it was merely a new idea that occurred to him. He said that whenever he had such an idea, he was delighted, but that he must not rest until he had turned it over in every possible aspect—which was what he was doing in this case. Then Dreyshock asked him to play it for him. He reluctantly seated himself at the piano, he played it again, with what difference? Such was his nervousness and constraint in the presence of a listener that the playing was entirely different from that which he had done while unconscious of a hearer. Not only was the phrasing less finished and the conception less intense, but the very tone itself had lost its round, full and satisfying quality. This was the effect of constriction due to nervousness. This

THE INSINCERITY OF THE WAGNER CROWD.

"The Bayreuth Hallucination" is the title of a caustic essay from the pen of the Rev. John F. Runim, who sums up his thesis in this way:

"Bayreuth, then, does little things well; and since these little things are everywhere else done badly, and are done well at Bayreuth, chiefly owing to the lucky circumstance, it is worth while supporting it for both these reasons."

"But the excellence in singing and in acting is wholly an hallucination, due, perhaps, to hypnotic suggestion. Some day the world will realize that it is an hallucination. And in that day the prestige and influence of Bayreuth will drop like a stone to the ground; the fourteen hundred seats at equal prices will be deserted; the lodging house keepers will mourn."

"Far be it from me to suggest that Bayreuth can not sing well. Singing, artistry, and acting are all that model; and the Wagner crowd has been insincere so long that sincerity is out of the question for it. Wilfully or innocently, according as they are to be classed as frauds or tools, its atoms have become a mass of insincerity, and they have become either hardened conscious humbugs or incurable unconscious humbugs."

"Their world has no relation to, nor even any correspondence with, the real world which moves on, leaving them to their artified and artless ways."

"Their philosophy is sheer art criticism sham, their temperament sham, even their enthusiasm is mostly a highly cultivated sham. And the sham is apparently the moment we compare their sham such as the singers and actors who are not sham, but have honestly earned their positions in the real world—'Outside,' as Bayreuth charmingly terms it."

"Well may Bayreuth call the real world 'Outside.' There are humbugs enough there, every one of them a salaried. But Bayreuth has its 'dark foundations in humbuggery, and there is a world of humbugs within the circle of its walls."

All difficult parts of a composition, says Fanny Bloomfield Zissler, should be practiced separately, spending the most time on those which are the most difficult, of course.

It is well to play from the technical side first, but not to limit one to this plan, for one may be able to give a musical and artistic performance on a piece sometimes at first sight. This, of course, to some easy pieces, and this applies to the great majority of teachers.

Very short pieces, it is essential, perhaps do one passage ten times, then try it at its right tempo, and if it does not go correct with ease, try it ten or a hundred times more, going slow enough to make every note of it certainly correct in all points. After the first reading give an outlet expression, or a broad use of the voice. After this, play it again, as a good touch must always be used, and as soon as the mere technical difficulty is mastered, variety of touch should be applied. However, the staccato touch can be used at the first reading, if the passage is short.

After the piece goes well, if memorized, drop it for a few weeks and let it ripen, then take it up again, giving it a careful finish, and use the varieties of touch best adapted to bring out its content : in short, the best touch is that which is in the music. It is an economy of time, to have more than one important piece in hand, to practice quite a time on one, and then rest your ears and brain by doing good work on another, alternating them, even at the same time. It is not a good idea to have the two pieces quite alike. Do not sit at the piano all the time, and it is useless to practice over four hours a day. If you need eight or ten hours a day, you will never be an artist; perhaps a pianist, surely never an artist.

I despise all superficial, frivolous music, and shall become myself with it. I despise music which sing-song, and make the soul. It does not save honor God and illustrate the thoughts and feelings of great men; it entirely misses its aim.

But what shall I say of those men w. o. gifted with the divine power of creating music, misuse their talents with such a result?

There are such men, however, on whose ingrate there is impossible to look without indignation. And their works alone are those that deserve the epithets, emulating, deplorable, execrable.

There are such men, however, on whose ingrate there is impossible to look without indignation. And their works alone are those that deserve the epithets, execrable, deplorable, execrable.

We cannot imagine a complete education of the without music. It is the gymnastic of the emotions. In suitable connection with exercise, it is necessary to keep body and soul in health.—*Jean Paul Richter.*

MAJOR AND MINOR.

The teacher is the mediator between the pure and high art, as shown in the works of great masters, and all between the young and the coming generation.—*Louis Koechlin.*

Art should interest by the true to illuminate the intelligence; move by the beautiful to regenerate the life; persuade by the good to perfect the heart.—*Delteil.*

I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*Ferdinand Hiller.*

"Many a man of genius," said Haydn, "perishes because he has to gain his bread by teaching instead of devoting himself to study."

It has seemed to me that the highest range of human talent is distinguished, not by the power of doing well any one particular thing, but by the power of doing well anything which we resolutely determine to do.—*Francis Wayland.*

The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.—*Edward Everett.*

Music, even in the most harrowing moment, ought never to offend the ear, but should always remain music which desires to give pleasure.—*Mozart.*

Fourteen Paris theatres total in over \$100,000 each. The Grand Opera leads with 3,198,408 francs; then come the Comedie Francaise, 2,150,190 francs; the Opera Comique, 1,515,395 francs; the Opéra, 1,491,194 francs; the Opéra Garnier, 1,491,426 francs; and the Vaudeville, Variete, and Remoussac with something over a million francs each. Of the cafetinantes and variety shows the Folies Bergere comes first with 1,284,341 francs; then the Casino, 927,311, and the Olympia Casino, Paris, and Manlin Rouge with from five to six thousand francs. The best business done among the Champs Elysees cafes was by the Ambassadeurs, 359,028 francs.

Dr. Cyrus Edson, ex-President of the New York Board of Health, writes concerning bathing:

"A cold douche, or any form of shower-bath, should not be used when a person is tired or exhausted from over-exercise, as the condition on which the shock depends for its beneficial effect, does not fully effectually when the system is tired."

The result of the shower in such a case is apt to be internal congestion, which may be disastrous. It should not be used when a person is tired, that a perspiring person should not bathe until completely exhausted of fact, if the person is not exhausted, the fact that the pores are open is rather advantageous than otherwise, as the reaction is enhanced and will probably follow the bath. A warm bath, however, will be taken within two hours of a heavy meal, as the first effect of immersion in warm or in cold water is to seriously derange the digestive process, if that is progressing at the time, and by a physiological effect, the naturally following, an unbalance or derange the whole nervous system.

The use of a cold douche, however, is extremely dangerous to the bather. There are numerous instances of severe illness and even of death caused by bathing while the stomach was full."

Studying the mechanism of the piano is one thing, studying the soul of the musician another. How many students have striven to acquire the "velvet" touch of a master; how many ambitious pianists have devoted long hours in trying to make the piano sing according to their ideas. We have only studied all that Thalberg and others have written on the subject, who have mastered all the tricks of the trade, yet who remain bungling poulards to the core.

A Rembrandt cannot teach his pupils how to become Rembrandts; nor can a Rubinstein graduate Rubinsteinians from a conservatory. If these trite truths were remembered, what a vast saving of printer's ink and paper might be saved! We should not let the student go to the piano before he has attempted to reveal the secret of piano-playing in one lecture; we should send pupils struggling to reach an aim, beside mere finger proficiency; we should not let the worst of a higher ideal the worship of pseudo elegance, and the general improvement in musical art. Just now a large amount of musical teaching begins and ends in words; between the gush of pseudo sentiment and pseudo science, the practical part of musical art is lost. The student, however, is not to be blamed, but bitter experience can teach the student the difference between self-respecting knowledge and elaborate humbug.—*Erz.*

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